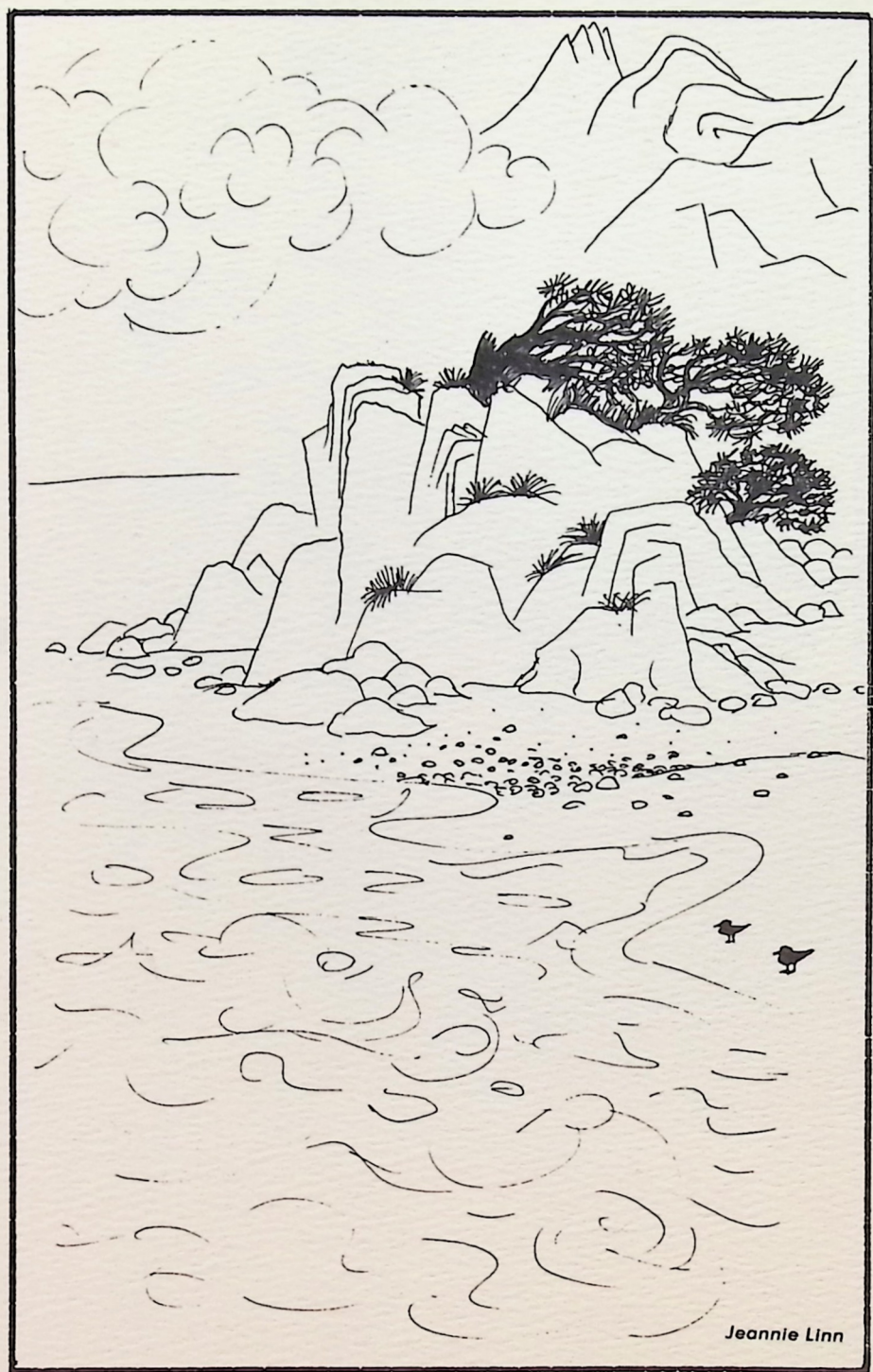




# KSOR GUIDE

to the arts

September 1978



Jeannie Linn



# KSOR GUIDE

## to the arts

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..... Valerie Willson

Artwork: Jeannie Linn, Peggy Bulebar, Okotah James , Judy

Photographs: Merilyn Brown Davidson

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## EDITORIAL NOTE

We know that some of you are upset about the lateness of recent issues of the GUIDE. We don't blame you — the program listings and the arts calendar

are of little use if you don't have them on time.

We hope we'll have your patient understanding, though, as we try to do better in the future. While the lateness is of course inexcusable, there are reasons for it, and we thought that we'd be more likely to have your indulgence in the future if we explained just what those reasons are.

The production process that each month's GUIDE goes through is fraught with snags and delays. The first of these is in the availability of information. Much of what appears each month in the arts calendar and the program listings is planned on short notice — this sets the deadline by which we must do our work. The editorial content is assembled by part-time workers, typed and sent out to be typeset. After four or five days at the typesetter's offices, the material must be proofread, sent back to the typesetter for corrections, and pasted up for the printer. Paste-up is a slow, laborious process that delays the final product by two or three more days.

When the printers take over, other delays crop up. Their schedule is often so crowded that the magazine must wait several days before it goes to press. Errors at any point in the process delay things even further. When the pages come back from the printers, they must then be folded and stapled into chap-book form, taking another two days. Then the magazines go into the mail — at the lowest priority level, so that even local delivery can take an entire week.

The July issue was late because the death of Tom Sheldon quite understandably put KSOR into a state of shock. A certain amount of chaos naturally ensued.

But we'll keep trying, and before long we hope to have the process under better control. We are trying to bring you a more technically perfect product, and we want you to know that we're doing the best we can with limited resources. Thank you for your continued patience.



# FROM THE DIRECTOR'S DESK

---

Broadcasting is an evolutionary process. Each day we offer a continually changing variety of programs developed by a staff which alternately grows with the addition of new students, and full time staff personnel and which is occasionally thinned by graduation of our more able students or other causes.

Two months ago we were all saddened at the loss of our good friend, KSOR's program director, Tom Sheldon. People are not easily, if ever, replaced. But in the ensuing weeks since Tom's death we have looked diligently for a worthy successor. And by the time you read this you will have had your own on-air introduction to our new Program Director, Ted Toews.

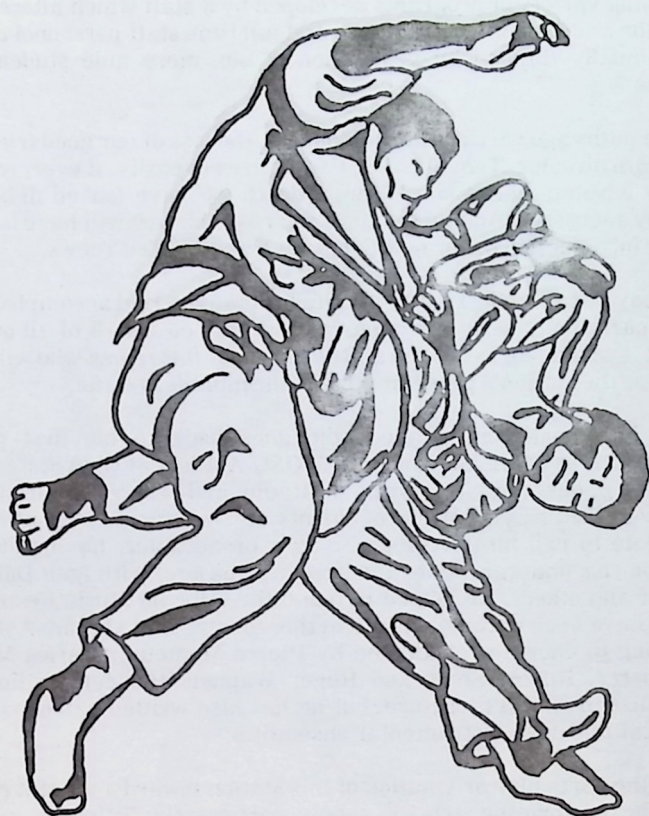
Ted may be too modest to fully relate his many varied accomplishments and so as part of a general statement of welcome on behalf of all of us here at KSOR, I would like to tell you a little bit about this fellow who will be helping to shape the station's programming in the months to come.

Ted's background in public radio goes back to his first professional assignment as Staff Announcer at WOSU AM-FM at Ohio State University, and his undergraduate minor in Radio and Television from Stanford. However, Ted has a variety of talents and vocations. It is at least as appropriate to call him a composer as a broadcaster, having studied composition (his undergraduate and graduate majors) with Igor Stravinsky, Leonard Ratner and others. He helped to found the Cabrillo Music Festival and his works have been performed both in this country and abroad. As a singer he has sung in choruses conducted by Pierre Monteux, Charles Munch, Otto Klemperer, Robert Shaw and Roger Wagner. His compositions tend to specialize in choral literature, but he has also written extensively for both classical and jazz instrumental ensembles.

Given the particular orientation of this station toward a vibrant relationship with the performing arts, it seems particularly fitting to me that our Program Director be accomplished not only as a broadcaster but also a composer.

We at KSOR are all delighted to have Ted join us and I expect that over the coming months our listeners will have equal cause to welcome his arrival.

*Ronald Kramer*  
*Director of Broadcast Activities*



Peggy Bulebar



# Body to Body

---

## Contact Improvisation Dance

BY DAVID SUGAR

Few were there to see it, fewer began learning to do it, but a new dance form came through Ashland three times this past spring, and left some seeds behind. Those who saw were treated to performances at Jazmin's and SOSC by Mangrove, who describe themselves as "A Men's Performance Collective" from San Francisco, and whose genre is known as Contact Improvisation.

Contact Improvisation probably has a specific history to its evolution, but in this town we see phenomena passing through, and can take time to speculate on what is seen.

As Modern and, subsequently, Jazz Dance arose through the tight structure of ballet when the need to dance beyond ballet's limits on style and expression was no longer bearable, so Contact Improvisation may be said to derive from the inflexibility of choreographed

dance with respect to the mood and attitude of the dancer during the dance. And public social dancing rarely provides for satisfying relations between dancers. As a performing art, Contact Improvisation exchanges choreography for a vocabulary of movement shared by the dancers. While the vocabulary is built up through familiarity with the dance form and the other dancers, the dance is spontaneous, free-form; the vital elements are sensitivity to how the dance is unfolding and the ability to respond physically.

Part of the excitement of Contact Improvisation, one that lends more excitement to the movement itself, is that though improvisational movement may be abstract, here it is made more tangible by focusing on the point of physical contact between dancers. Being in contact allows for abstraction without



Photos by Marilyn Brown

being formless.

The body surfaces where people are touching are all-important in Contact Improvisation, yet solo dance is as much a part of Contact Improvisation as duets or group dances. The dancer is responding to the sensations at the surface of himself. So the dance may be considered as being with the floor, or the air; a give-and-take with gravity and the desire to be upright, balanced, and extending

"The momentum of the dance goes on without the burden of specific desires. Expression must come from the dance, not from the individual dancers."

into space. So much more, then, is the power of the dance enhanced when contact is also with a living, dancing body. And as the forces of gravity and muscular extension move the solo dancer, so are dancers in contact additionally given momentum by each other's weight. In this sense weight is "given" by one dancer and "used" by another in the same motion. Like wise the physical opportunity to take weight may be offered by one dancer, which the partner may use to perch, climb, jump, rest, or anything else.

Because the point of contact is so crucial to the flow of the dance, dancers are urged to be specific in their contact, to have a clear sense of just where on their bodies they are being touched and touching others. They must be aware of weight being given or received,



where that weight is directing movement, and what can be done with it. The weight of one dancer collapsing on another's back or perching on a hip may as well lead to falling on the floor as to arriving at a standing balance.

The challenge is to continue the dance the way it is propelled by what happens, rather than to struggle to bring about desired situations. The momentum of the dance goes on without the burden of specific desires. Expression must come from the dance, not from the individual dancers.

The idea of using the momentum of others as a driving force in one's own dance suggests the ritualized movement of the Martial Arts. Though long isolated from the roots

“How surprising that a style of movement used in neutralizing attackers should share that style with an intimate dance!”

of American dance, Martial Arts have become sufficiently established in the United States to have been influential in the evolution of Contact Improvisation. In fact, Contact Improvisation is said to derive from dancers who have been students of Aikido and Tai Chi, the least combative of Martial Arts.

How surprising that a style of

Members of the Mangrove dance collective in action.



movement used in neutralizing attackers should share that style with an intimate dance! The association with Aikido points to one of the goals of interpersonal relations in Contact Improvisation: to come fully and keenly upon the dance partner in the feeling and flow of the dance, just as the attacker must come to make a victim, as the attacked must be to receive the attacker. The important event is the meeting of dancers, facilitated by the form and the needs of the people involved.

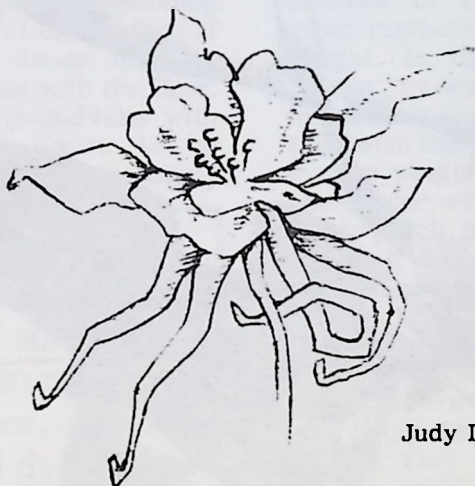
"The challenge is to be overtaken by the dance, overwhelmed yet clear and receptive."

When dancing with partners in Contact Improvisation, one dances with others to an extent not

demanding by other types of dance. Such intimacy must stir widely differing responses in people. Threatening, intolerable, awkward, appealing, it is a step towards reaching the true ease and pleasure of contact with others.

Just as the attacker and attacked unify the movement of the Martial Arts, so individual persons become bound up in Contact Improvisation. The challenge is to be overtaken by the dance, overwhelmed yet clear and receptive. In this altered state of the dance, the nature of some things changes: the dance may be erotic without a genital focus; gymnastic without any such talents possessed by the dancers; communicative without desire or design.

Ashland dance teacher Sally Chaney leads a Contact Improvisation group at her studio (E. Main at Seventh) every Thursday evening at 7:30 pm. Those with \$3 and more than casual interest are urged to attend.



Judy Davidson



# SEPTEMBER PROGRAMS

## SUNDAY

8:00 AM ANTE-MERIDIAN - A program mixing easy morning jazz and light classical selections, interspersed with the news, time, and the weather.

10:00 AM WORDS & MUSIC - Early and baroque music interspersed with poetry and dramatic readings.

11:30 AM FOLK FESTIVAL USA - Offering of sound portraits in a live-on-tape format from music events and gatherings across the country, hosted by NPR's Steve Rathe

1:30 PM BLUEGRASS HORNBOOK - A bluegrass festival from NPR.

2:30 PM BBC SCIENCE MAGAZINE

3:00 PM SUNDAY SUPPLEMENT - an in-depth look at various arts: ethnic music, poetry, concert music, prose, humor, etc.

9-3 "Lotte Lenya"

9-10 "Ravi Shankar and Ali Akbar Kahn in Recital"

9-17 "The Story Teller: A session with Charles Laughton"

9-24 "Word Jazz and Other Dreams"

4:00 PM SISKIYOU MUSIC HALL

6:30 PM VOICES IN THE WIND - A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

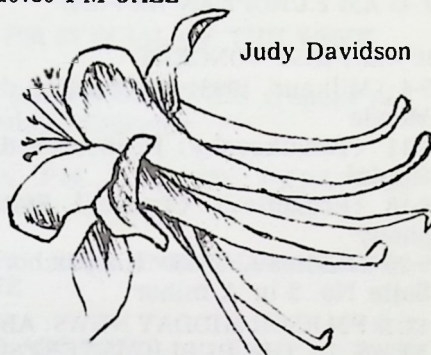
7:30 PM NETHERLANDS CONCERT HALL

9:30 PM JAZZ REVISITED

10 PM JAZZ CONTINUED

10:30 PM JAZZ

Judy Davidson



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# MONDAY

8AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM EUROPEAN REVIEW

10 AM FIRST CONCERT

9-4 (Milhaud, 1892) La Creation du Monde

9-11 (Tchaikovsky) Francesca da Rimini

9-18 (Prokofiev) Classical Symphony

9-25 (Rameau, 1683) Harpsichord Suite No. 2 in A minor

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT

3:00 pm PALESTRINA TO VERDI

4PM HALF THE WORLD IS WOMEN

4:30 PM PEOPLE AND IDEAS

5:00 pm JAZZ REVISITED

5:30 pm JAZZ CONTINUED

6 PM KSOR INFORMATION SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

9-4 (Bruckner 1824) Symphony No. 4

9-11 Ilya Murometz, Symphony No. 3 (Gliere)

9-18 Symphony No. 1 (Kalinnikov)

9-25 (Shostakovich 1906) Symphony No. 10

9:15 PM TALK STORY

9:45 PM ROCK

# TUESDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 PM 900 SECONDS

10 AM FIRST CONCERT

9-5 (J.C. Bach, 1735) Sinfonie in G minor Op. 6, No. 6

9-12 (Scarlatti) Toccata No. 7 in D minor

9-19 (Schumann) Fantasie Stucke, Op. 12

9-26 (Gershwin, 1898) Preludes

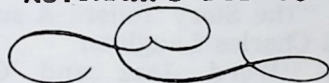
12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT



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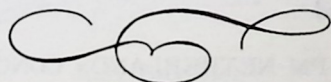
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3 PM KENT IN CONCERT - Weekly  
concerts from Kent State University

4 PM OPTIONS

5:00 pm VINTAGE RADIO (repeat  
of Wednesday program)

5:30 pm CANADIAN THEATRE

6 PM KSOR INFORMATION SER-  
VICE

6:15 pm abc news

6:19 PM SISKIYOU MUSIC HALL

9-5 (John Cage 1912) Two Pieces,  
1946

9-12 Violin Concerto (Beethoven)

9-19 Symphony No. 1 (Brahms)

9-26 (Gershwin 1898) Rhapsody in  
Blue

9:15 PM BBC SCIENCE MAGAZINE

9:45 PM ROCK

10 PM ROCK PREVIEW - Courtesy of  
SISTER RAY RECORDS, Medford.

## WEDNESDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM TRANSATLANTIC PROFILE

10 AM FIRST CONCERT

9-6 (R. Vaughan Williams)  
Pastorale Symphony No. 3

9-13 (Schoenberg, 1874) Tran-  
sfigured Night

9-20 (Nenna) Madrigals and Motets

9-27 (J.S. Bach) Concerto in D  
minor for Three Pianos and Or-  
chestra

12:15 PM KSOR MIDDAY NEWS: ABC  
NEWS, IN THE PUBLIC INTEREST,  
AIR QUALITY REPORT

3 PM EARLY MUSIC

4 PM TALK STORY

4:30 PM SPECIAL OF THE WEEK

5:30 pm 900 SECONDS (repeat of  
Tuesday program)

5:45 PM BEYOND PERSONAL  
LIMITS

6 PM KSOR INFORMATION SER-  
VICE

6:15 ABC NEWS

6:10 PM SISKIYOU MUSIC HALL

9-6 The Carnival of the Animals  
(Saint-Saens)

9-13 (Schoenberg 1874) String  
Quartet No. 4

9-20 Akrata (Xenakis)

9-27 String Quartet No. 3 in B flat  
(Schubert)

9:15 PM VINTAGE RADIO

9:45 PM ROCK

## THURSDAY

8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 AM BEYOND PERSONAL  
LIMITS

10 AM DOLBY TONE (30 seconds)

FIRST CONCERT

9-7 (Hindemith) Piano Sonata No. 3

9-14 Gregorian Chant: Cantus  
Missae

9-21 (Holst) Suite No. 1 in E flat  
9-28 (Weill) Suite from the  
Threepenny Opera

12:15 PM KSOR MIDDAY NEWS: ABC  
NEWS, IN THE PUBLIC INTEREST,  
AIR QUALITY REPORT

3 PM BALDWIN WALLACE CON-  
CERTS

4 PM ACROSS THE ATLANTIC

4:30 PM MBARI MBAYU

5:30 PM CONCERT SOVIET

6 PM KSOR INFORMATION SER-  
VICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

9-7 Diechterliebe Op. 48 (R.  
Schumann)

9-14 (Cherubini 1760) String  
Quartet No. 1 in E flat

9-21 (Holst 1874) The Planets

9-28 Tristan und Isolde (Wagner)

7:30 PM ASHLAND CITY BAND  
CONCERTS - KSOR will broadcast the  
last two live Lithia Park City Band  
Concerts and continue this series with

recordings of past Band Concerts  
from our library.

9 PM EARPLAY - Repeat of Saturday  
program.

10PM ROCK

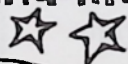


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# FRIDAY



8 AM ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 am BBC SCIENCE REPORT

10 AM FIRST CONCERT

9-1 (Pachelbel, 1653) Suite in B flat

9-8 (Dvorak, 1841) Concerto in B minor for Cellos and Orchestra

9-15 (Beethoven, 1876) Concerto in D major for Violin and Orchestra, Bruno Walter

9-22 (Chopin) Piano Concerto No. 2 in F minor

9-29 (Dohnanyi) Piano Concerto No. 2 in B minor, Op. 42

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST AIR QUALITY REPORT

3 PM KEYBOARD IMMORTALS

4 PM FOLK FESTIVAL U.S.A. - Repeat of Sunday program.

6 PM KSOR INFORMATION SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

9-1 Harold in Italy (Berlioz)

9-8 (Dvorak 1841) New World Symphony, No. 9

9-15 Concierto del Sur (Ponce)

9-22 Enigma Variations (Elgar)

9-29 Simple Symphony (Britten)

8 PM CHICAGO SYMPHONY

9-1 Erich Leinsdorf, conductor: SCHUBERT: Symphony No. 5 in B-flat, D.485.

MAHLER: Symphony No. 5 in C Minor.

9-8 James Levine, conductor; Kathleen Battle, soprano (Eve); Benita Valente, soprano (Gabriel); Seth McCoy, tenor (Uriel); Donald Gramm, bass (Raphael); Arnold Voketaitis, bass (Adam); Chicago Symphony Chorus (prepared by Margaret Hillis). HAYDN: Oratorio, *Die Schopfung* (The Creation) (complete).

9-15 Claudio Abbado — Conductor Maurizio Pollini — Piano BARTOK: Concerto for Piano No. 1 BRUCKNER: Symphony No. 7, E Major

9-22 Carlo Maria Giulini, conductor; Pina Carmirelli, violin. BEETHOVEN: *Egmont Overture*, from Op. 84. BEETHOVEN: Violin Concerto in D. Op. 61 SCHUBERT: Symphony No. 4 in C Minor, D. 417 (Tragic)

9-29 Leonard Slatkin, conductor; Bruno Leonardo Gelber, piano. DRUCKMAN: *Chiaroscuro*. MOZART: Piano Concerto No. 26 in D, K. 537 (Coronation). SIBELIUS: Symphonny No. 1 in E Minor, Op. 39.

10 PM JAZZ ALBUM PREVIEW courtesy of RARE EARTH. Ashland

10:40 PM JAZZ

# SATURDAY

8 AM ANTE MERIDIAN

10 AM DOLBY TONE (30 seconds)

10:01 AM THE LYING BARON - The Story-Teller-Hieronymus, Baron von Munchhausen, tells of his wonderful and fantastical adventures of land, at sea and in the air. Especially suitable for children.

10:15 AM THE MOON AT NOON - A series of tales about children the world over.

10:30 am EARLY MUSIC LIVE

11 am SATURDAY MORNING OPERA

9-2 The Mikado (Gilbert and Sullivan) Owen Brannigan, Richard Lewis, Geraint Evans, Ian Wallace, Monica Sinclair, Elsie Morison and the Pro Arte Orchestra, Sir Malcolm Sargent, cond. (Angel 3573)

9-9 A Village Romeo and Juliet (Delius) Robert Tear, Elizabeth Harwood, Sohn Shirley Quirk, and

the John Aldis Choir and Royal Philharmonic Orchestra, Meredith Davies, cond. (Angel SBLX-3784)

9-16 Martha (von Flotow) Anneliese Rothenberger, Brigitte Fassbaender, Nicolai Gedda, Hermann Prey, the Orchestra and Chorus of the Bavarian State Opera of Munich, Robert Heger, cond. (Angel SCL-3753)

9-23 Rigoletto (Verdi) Anna Moffo, Robert Merrill, Alfredo Kraus, Rosalind Elias, Ezio Flagello, and the RCA Italiana Opera Orchestra, and Chorus, George Solti, cond. (RCA LSC-7027)

9-30 Pilgrim's Progress (Vaughan-Williams) John Noble, Raimund Herinx, John Carol Case, John Shirley Quirk, Sheila Armstrong and the London Philharmonic Orchestra, Sir Adrian Boult, cond. (Angel SCL-3785)

## CABARET

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-Our Musical Menu Features  
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### 2 PM OPTIONS

3 PM MUSIC HALL DEBUT - An album new to KSOR's Library previewed in full.

### 4 PM SISKIYOU MUSIC HALL

9-2 Piano Sonata No. 1 (Boulez)

9-9 Sinfonie Concertante in B flat (Pleyel)

9-16 The Spanish Lady and the Roman Cavalier (Scarlatti)

9-23 Apollon Musagete (Stravinsky)

9-30 Concerto in E Minor for Violin and Orchestra (Mendelssohn)

### 7:00 pm EARPLAY

9-2 LITTLE PICTURES. A complex play exploring the relationship of reality and fantasy. Does the tube reflect life? Or does life reflect the tube? By Anne Leaton.



**9-9 DEPARTURES.** A ballet of sound, music and words. David Krane, author. David Crosby, composer.

**FRIENDS OF THE FAMILY.** An outrageous comedy punctuated with emptiness and loneliness. "A complex of feelings. Of not-feelings." By Donald Barthelme.

**9-16 PROCESSIONAL.** A view of the history of western civilization dramatized in verse, liturgical music, and contemporary comment. By John Reeves.

**9-23 A SENSE OF PROPERTY.** What happens when a stuffy, stern, small-town businessman woos and marries the stereotypical "loose woman?"

By James W. Nichol.

**9-30 CRIME MARCHES ON.** A satirical review of running gags and skits which treat controversy with irreverent absurdity. A Dudley Riggs' Brave New Workshop production (Minneapolis).

**8 PM COOKIE JAR -** A potpourri of absurdity and information.

**9 PM LIVE FROM THE VINTAGE INN -** KSOR broadcasts live performances of local artists.

**10 PM LIGHIA SPRINGS SPECIAL -** A program of folk and contemporary music and comedy.


**12 AM WEEKEND JAZZ**



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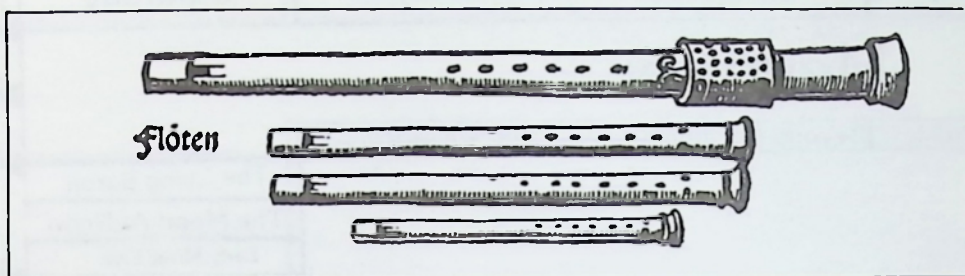
ON THE PLAZA BY K-MART

COLEMAN 

	Sunday	Monday	Tuesday	Wednesday
8	Ante			
10		European Review	900 Seconds	Transatlantic
	Words & Music	Fit		
12	Folk Festival U.S.A.	KSOR		
	Bluegrass Hornbook	Com		
2	BBC Science Mag			
	Sunday Supplement	Palestrina to Verdi	Kent In Concert	Early Music
4	Siskiyou Music Hall	Women/Opera	Options	Talk Show
		People & Ideas		Special Of
		Jazz Revisited	Vintage Radio Canadian Theatre	900 Seconds
		Jazz Continued		Beyond Pers
6		KSOR		
	Voices In The Wind	Siskiyou Music Hall		
8	Netherlands Concert Hall			
	Jazz Revisited	Talk Story	BBC Science Magazine	Vintage
10	Jazz Continued			
	Week End Jazz	FM Rock		
12				



Wednesday	Thursday	Friday	Saturday		
Meridian				8	
Profile	Beyond Personal Limits	BBC Science Report	The Lying Baron	10	
			The Moon At Noon		
			Early Music Live		
			KSOR Saturday Morning Opera	12	
News			Options	2	
Music	Baldwin-Wallace	Keyboard Immortals	Music Hall Debut	4	
Story	Across The Atlantic	Siskiyou Music Hall			
Free Week	Mbari-Mbayu			Folk Festival U.S.A.	
	Concert Soviet				
Final Limits	Service			6	
tion			Earplay	8	
all	Ashland Band Concerts	Chicago Symphony	Cookie Jar		
	Earplay		Live From The Vintage Inn	10	
Radio	Weekend Jazz		Lithia Springs Special		
			Weekend Jazz	12	



## Mozart Comes to Medford

The Rogue Valley Opera Association's "Magic Flute"

BY JOHN STAFFORD

The echoes of Mozart will scarcely have vanished from the Britt Festival pavilion before the immortal composer's work will again be heard in live performance here in the Rogue Valley. At the end of this month, after a year of planning and preparation since its last performance, the Rogue Valley Opera Association will present the best known of Mozart's operatic works, "The Magic Flute."

Organized as a non-profit corporation in June, 1977, the Rogue Valley Opera Association (RVOA) has in its short history produced only one previous opera, last fall's "Madame Butterfly" — but now the fledgling company has overcome the financial hurdles associated with initiating such a performing company, and the group hopes to make operatic productions an annual event.

Opera Association President Ray Tumbleson, a member of the music faculty at SOSC and spokesman for the group, believes that the RVOA has met its goal for the first year, which is simply "to promote good opera in the Rogue Valley. Our production of "Madame Butterfly" was well received. The Oregon

Arts Commission recently added an official stamp of approval."

That stamp took the form of a grant to help finance the "Magic Flute" production, and the Carpenter Foundation has also granted funding for the company. A benefit banquet last spring also proved a success. Membership donations, which are tax-deductible also help defray the company's expenses, and De. Tumbleson invites any and all opera devotees to support the company by becoming members.

Tumbleson is especially concerned that the RVOA productions be of high artistic quality — and to that end he is seeking to establish the company as a semi-professional theatrical group. Those who contribute to the production, performers and technicians alike, are paid, albeit in small amounts. "Artistic quality must be maintained if we are to merit the public's continued support," Tumbleson says, though he doesn't strictly link quality with paying for services. Talent and work are the key elements, of course, and the music director worked hard to have the talent on hand — four separate auditions



were held for the ten major parts in "The Magic Flute," and two of the key roles will be sung by visiting artists.

Leonard Johnson, director of the University of Michigan Glee Club and a member of the voice department there, will sing the role of Tamino, the tenor lead. Syndia Seidentop, a young singer from Seattle whom Tumbleson traveled to hear before casting, will be singing the extremely demanding coloratura role of the Queen of the Night. Other members of the cast, including Anne Bunnell, who sang opera in Los Angeles before moving to Grants Pass, were chosen from sessions in Medford, Ashland, and Grants Pass.

The opera itself was a smash success in its own time, and has been ever since. One of Mozart's last works, "The Magic Flute" was the only one of hundreds of his compositions to bring him any significant financial comfort. Written in 1791, the opera's success was still insufficient to keep him from a pauper's grave later that year. The story, which according to Tumbleson is closely linked to the Masonic lore of the period, is a fanciful tale, full of magic and the battle between good and evil. Almost a musical comedy, the work is part of the genre the Germans call "Singspiel," or singing play, with a pun on "play" fully intended.

As the opera opens, Tamino, a young prince, is saved from a dragon-like serpent by three ladies-in-waiting of the Queen of the Night. In gratitude, he agrees to help rescue the Queen's daughter, Pamina, from the clutches of an evil wizard, Zorastro. Tamino sets out, meets Pamina, falls madly in love, and learns that Zorastro is in fact the best of men. He finds that he has

been deceived by the Queen of the Night, rejects his mission, and stays on as part of an extended happy family of enlightened souls with Zorastro and his beloved Pamina. In the RVOA production, the opera will be sung in English, which Tumbleson believes is essential to the popularity of opera here.

Tumbleson is not sure what the future will bring for the Opera Association. Ideas have been tossed out, he says, about the company's next production, but no decisions have been made. One barrier that must be overcome if the company is to produce more than one opera annually, says Tumbleson, is the problem of space. "The Magic Flute," like the previous "Madame Butterfly" will be staged at the Medford Senior High Auditorium. This space is available for an extended time such as the company needs, only at this time of year. Conflicts with the Britt Festival and the Shakespearean Festival in terms of audience tend to discourage summer productions, Tumbleson said. This barrier may be removed if an anticipated auditorium is constructed in Medford, however, giving the RVOA more scheduling flexibility.

"The Magic Flute" will be performed September 29 and 30, and October 6 and 7. Treva Tumbleson, who has professional drama credits from New York, Los Angeles, San Francisco and Eugene, will be stage director. Doug Overstreet has designed the set, the costumes have been ordered, and your company is desired on one of those evenings. Tickets are \$5 and \$7, and can be ordered in advance from: RVOA, P.O. Box 102, Ashland, 97520. Membership information is also available at the same address.



STAFFORD



## The Letter

BY JOHN DOWLING

It was so encouraging to know that everything was going well. The letters arrived each day. So very white....with that wavy postmark, and the address lining out....kinda delicate....like that special piece of lace that I showed you. Anyway I always imagined the Postman seeing the careful script and putting it in the box....like maybe it contained something extra fragile....like the lace that I mentioned or one of those hand wrought glass feathers, or maybe even....a secret. Well anyway....each Wednesday at noon they came, and it made me feel....I mean with the regular sort of way that they came....It made me feel good inside.

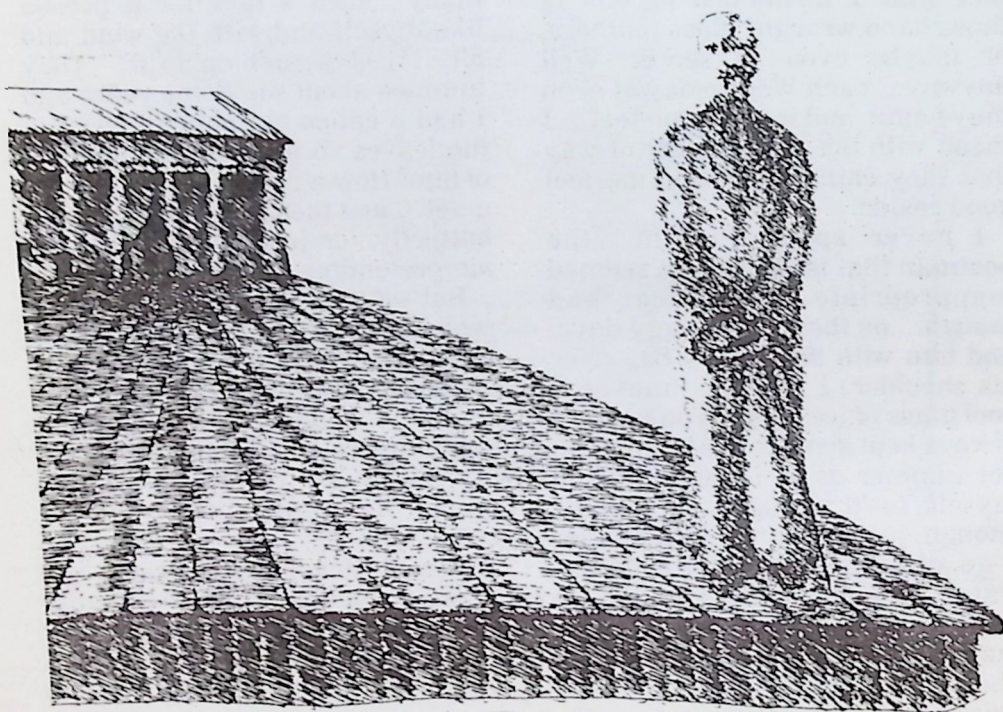
I never spoke to him....the postman that is. It always seemed inappropriate. I did feel bad though....on those hot muggy days, and him with that heavy bag over his shoulder. I thought....maybe a cool glass of icewater. You know, I always kept some in the Amana on hot summer days. I couldn't bring myself to it though. It seemed enough, just to get the mail and let it go at that....If I started with the water....the next thing you know I would be talking to him....and then maybe, he might begin to talk about the letters. And I never wanted.....It doesn't really matter. I shouldn't keep going on like this.

But I must tell you....the envelopes began to change....I think....late October. Yes....that was it. The days had grown quite cool, the leaves just simply filled the yard. My, My....it was so difficult just to let them lie there. I swore...on the following Wednesday, after the letter arrived I would go out...and just....take them all away....Take every single one of them but there were so many....such a task for a person like myself and with the wind and all...I just wasn't up to it. They tumbled about so....Some years ago I had a calico cat named Jeremy, the leaves so much reminding me of him. How a cat will lie there real quiet....and then just jump up for a butterfly...or just whip up into the air pretending.

But you'll have to excuse me, I seem to have sidetracked myself. The envelopes....I was talking about the envelopes, and how they began to change. Well it wasn't much at first. I thought of Henry, my poor good Henry....And what would he have done in my situation? But heaven knows.....Henry never had much to say about anything. I remember him telling me that there was work for him, up-state somewhere....and that it was very important for him to get there as soon as possible. Well I told him....Told Him I did....about what happened to my

Pauly....and how it didn't make a bit of sense to go off somewhere...especially now. But...you know Henry...he wouldn't have it. So it was about that time that I began receiving the letters. All of them fine lines....So Beautiful....so very thoughtful. After I got a letter....I often waited until the following Wednesday....waited till eleven o'clock sometimes, before opening it. It felt so good to know, that right after I opened it another one would be getting here. And for some reason, that reminds me of my father, and how he often came into my room, sat by the bed...staring at me...I must have been about fourteen....He always told me how

beautiful I was....but that was so long ago....I hardly remember the other things that he did. I can remember though....that even then....I felt like you had to give up certain things in order to ....But it doesn't really matter now.....The letters make everything right....And if it hadn't been for the neighbors...Oh I know that they're good people....Its just that...if it hadn't been for them...I wouldn't be here now talking to you. Telling you about all of this and I know...well yes...The handwriting does look the same, but it couldn't be.....I mean.....if it were really mine....wouldn't that be crazy?





# Tut, the Pharoah of Commerce

---

An Ashlander Visits Seattle

BY JOHN DOWLING

"Ladies and Gentlemen, as we ascend to the top of the space needle, I would like to welcome you to Seattle. To our left" (looking straight ahead moving only his shoulders) "you can see...and to the right... At the top we have a revolving restaurant, turning once in an hour, and the observation deck. We hope you have an enjoyable time...stay as long as you like.

"First of all, if you look just a little, to the north...that's it, turn away from the lamp...Hold IT! Now look down. Just to the left of the fountain, between the dollar program vendors and the thirty cent meat Knishes, you can see the pavilion, the hundreds of people, the flags, the store next to the pavilion that sells replicas of everything except King Tutankhamun's finger nails. But that is not why I got you up here.

"I've found, in the last week, that the wind blows at roughly fifteen to sixteen miles per hour, and with that we can (somewhat safely) jump from here to the pavilion."

"Hey! ... Take it easy."

"The elevator won't be back for some time and anyway look at the





lines down there. Now you tell me which would be better...to free fall our way to a cultural event, or walk in just like everyone else?"

"Which is the more American way?"

"There...I thought that you would understand."

"Now...step right up here and when that light over there turns red, I want you to jump...Get ready...There it IS...JUMP!" So much for the proper way to arrive at a cultural event.

Inside the exhibit pavilion, I was almost immediately enclosed in a feeling of silence. The darkness of the rooms. Each artifact possessing its own lighting against a black background. And oddly enough, the protective plexiglass cases gave the pieces a startling contrast. A transparentness surrounding an object of gold, wooden chests with inlaid ebony, carved white alabaster vases, the solid gold mask that covered the face of Tut, the emblematic nature of the inscriptions on the inside of the mask, and the gold rising out of the different corners of each room. Each of these pieces (55 in all) were more than mere decoration to the Egyptians. It was as if a shelf of books from an ancient library, stories carved in alabaster, pictures of Tutankhamun and his Queen relaxing, many pictures in gold relief, telling of the hunt for hippopotamus that once roamed the upper Nile.

Another thing that is striking, when compared to contemporary times, is the modesty of the artifacts. Even with the exquisite craft involved in their production, the scale is toy-like in dimension. Many of the pieces are no more than ten inches high. Upon closer scrutiny I found myself marveling at the scale being able to carry

with it the importance of the Egyptian Mythology. So often in this century we have become used to the indelicate horizons, that tell us only of our all-consuming pride for largeness.



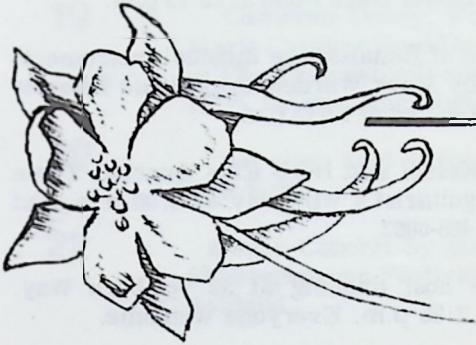
Okotah James

Outside of the carnival-like atmosphere, a plus of the exhibit is that there is no time limit. If you feel the inclination, it is possible to stay inside the exhibit hall all day long. There is a catch-22 of course. If you have to use the restroom you have to go outside, and you are not allowed to return without another ticket. Which also means standing on line again. Finding myself in that position, I became slightly hysterical, as could be expected. Nothing is (again found) perfect.



# SOUTHERN OREGON

## ARTS EVENTS



## SEPTEMBER

1

The Oregon Shakespearean Festival is underway with nightly performances (8:45 p.m.) of Shakespeare's *Taming of the Shrew*, *Richard III*, and *The Tempest* in rotation. Matinee performances (2:00 p.m.) in the Angus Bowmer Theatre include Shakespeare's *Timon of Athens*, Moliere's *Tartuffe*, Bertolt Brecht's *Mother Courage and Her Children*, and August Strindberg's *Miss Julie*. Paul Zindel's *The Effect of Gamma Rays on Man-in-The-Moon Marigolds* and Per Olov Enquist's *Night of the Tribades* are playing at the Black Swan Theatre. For Dates and Reservations call 482-4331.

September first through the twentieth the Rogue Gallery presents Herb Parsons drawings and paintings.

John Evey, Festival Resource Development Officer will speak on "Bridging the Income Gap" in Carpenter Hall at noon. For more info call 482-4331.

The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

Sept. 1-3 Summer Jazz N.W., Wilsada Park, Carver, Oregon

5

Paul James Martin, prop master and Kristine A. Knudsen, assistant prop master of the Shakespearean Festival will speak in Lithia Park by the lower duck pond at 12:15 p.m.

6

Art classes held at the Medford Senior Center from 9:00 a.m. to 2:00 p.m. For more info call 772-2273.

## September

- 7 "Autumn Dance" at the Medford Senior Center from 1:30 to 3:30 p.m. at the senior center.

Malcolm Hillgartner, Festival actor playing Ferdinand in *The Tempest*, Tyrrel in *Richard III* and the Painter in *Timon of Athens* will speak in the park by the Lower Duck Pond at 12:15 p.m.

- 8 Concert and demonstration of Renaissance musical instruments by Festival Musicians, led by Mark Wardenburg, Music Director will be at Carpenter Hall in Ashland at 12:15 p.m.

Jazmin's presents Barney Kessel and Herb Ellis Quartet. These nationally reknowned jazz guitarist's will play at 9:00 p.m. and 11:00 p.m. For tickets call 488-0883.

The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

- 9 Talent Harvest Festival in Talent, Oregon.

- 10 Rogue Gallery Art Auction featuring fifty to sixty local artist's works. 2 p.m. at the Britt Gardens

- 11 A personal performance of the Shakespeare Festival Actors. Members of the company present favorite material. 12:15 p.m. at Carpenter Hall, in Ashland.

- 12 Dennis Bigelow, stage manager of *Richard III* and *Mother Courage*, and director of the *Stage II Private Lives* will speak in the park by the lower duck pond at 12:15 p.m.

- 13 Art classes held at the Medford Senior Center from 9:00 a.m. til 2:00 p.m.

- 14 Oktoberfest at Mt. Angel Oregon. Runs through the 17th.

Melina Pittman, stage manager for *Miss Julie* and *Tartuffe* of the Shakespearean Festival will speak in Lithia Park by the lower duck pond at 12:15. Bring a sack lunch and share the discussion of the plays.

- 15 Dance Concert by members of the Oregon Dance Theatre and Shakespearean Festival company at 12:15 p.m. in Carpenter Hall, Ashland.

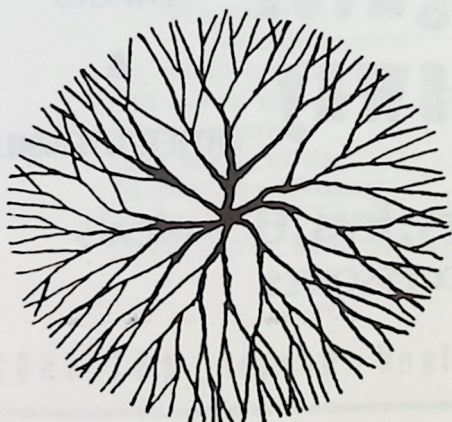
Jazmin's presents "Montuno", an authentic latin Salsa ensemble at 9:30 p.m. and 11:30 p.m. For tickets call 488-0883.

The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.



## September

- 16 Jazmin's presents "Montuno", an authentic latin salsa ensemble at 9:30 p.m. and 11:00 p.m. For tickets call 488-0883.
- 18 Dance Concert by members of the Oregon Dance Theatre and Shakespearean Festival Company at 12:15 p.m. in Carpenter Hall, Ashland.
- 19 Cameron Dokey, Festival actor playing Tillie in Marigolds, Marie Caroline David in Night of the Tribades and Nymph-Islander in The Tempest will speak in the park by the lower duck pond at 12:15. Bring a lunch and share the discussion of the plays.
- 20 Art class held at the Medford Senior Center from 9:00 a.m. til 2:00 p.m.
- 22 Dance Concert by members of the Oregon Dance Theatre and Shakespearean Festival Company at 12:15 p.m. in Carpenter Hall, Ashland.
- The Ashland Folk Dancers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.
- 23 Swiss Weekend at the Timberline Lodge in Oregon. Continues through the 24th. (Judy's 23st birthday!)
- 26 "School Daze Dance" sponsored by the Medford Senior Citizens Center. Begins at 1:30-3:30 p.m.
- 27 Art class held at the Medford Senior Center from 9:00 a.m. til 2:00 p.m.
- 28 27-28 Antique Show and sale at the Klamath Falls Fairgrounds.



## September

29

The Ashland Folk Danvers host dancing at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

Sept. 29 & 30 The Mel Brown Trio at Jazmin's. Two shows at 9:00 and 11:00 p.m. For tickets call 488-0883. Special guest Robin Lawson.

Sept. 29 & 30 The Rogue Valley Opera Association presents "The Magic Flute". Raymond Tumbleson is Musical Director with Leonard Johnson singing Tamino, Cyndia Siedentop singing Queen of the Night, Anne Turner Bunnell singing Pamina, Christopher Stoney singing Papa Geno, and Anne Turner Bunnell singing Sarastro. Performance begins at 8:00 p.m. at the Medford Senior High School. For tickets call 488-0629 or write in care of the R. V. Opera Assoc., P.O. Box 102, Ashland, Oregon. A third and fourth performance will be presented on October 6th and 7th.

Rogue Gallery presents "Made in Oregon". A display of hand-made furniture and stained glass windows.

Opera: "Norma" at the Civic Auditorium in Portland, Oregon.

Community Concert Series presents the "Folklorico National of Mexico" Ballet, at 8:00 p.m. in the Hedrick Jr. High School Auditorium. For members only.



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# Several Poems

---

## To Susan Raabe

I watched you  
from that first day  
knowing I was afraid of you  
not knowing why  
I watched you, like this,  
out of the corner of my eye.  
Suddenly I was struck by your history.  
Your father; your family; you, the second of 13;  
your bike; your words about sourdough and sisters.  
Your harmonica made me sing. I thought  
as reticent as you, you might be a friend.  
You might be orange  
    The much needed orange in my life  
Orange the fire inspiring and hot  
    on my fat butt  
Orange invitation of life  
    to sing  
        the life song  
    to sponge  
        the liquid voice  
    from our throats  
and spray it over the earth  
Like the rain  
Like the first day  
To sing the lifesong  
To sponge the liquid voice from our throats  
and spray it over the whole earth.

Joe Kogel

## Debussy

It was the black felt hat  
hard creased sharp in the middle  
Macfarlane coat  
or cape flowing with strides  
along the avenue. Part cowboy

so to tell

feline in nature.

"Just as a cat rubs itself  
against the hand that strikes it

Debussy caresses his soul

with pleasure..."

Evoking what? Tell us.

"I have slandered the sea.....

sullen enough

in these last days  
to make one weep."

You would say such things toward the end  
preparing a final forgetting

"the trees are good friends

I tell you."

The old photos show you  
as stocky, curly dark hair, goatee.

from the eyes

quiet, knowing

do I detect

laughter inside trying to break,  
ever so lightly, from the sobriety —  
or a sophist playfully

slaying your own values, as if relativity  
was your own special handmaiden.



And the cats,  
                   angoras always grey  
 leaping from windows. The women  
 women, as with most, the women.  
 And poverty —  
 late night smokey blue coffee, brandy  
 The Chez Weber  
                   21 Rue Royale.  
 What was it like?  
                   You dined with Clemenceau.  
 Was it politics? Just dinner?

or moneywomenmusic, the color green  
 The Strasburg beer. Proust drove you home.

Long winded Proust, you thought.  
 And Mata Hari shot as a spy  
 the dinner that the two of you shared.

Verse by Verlaine, your music titled Green  
 and the green ribbons, sofa, bindings  
 so busy so slow.

“Antique medallion”.....  
                   “Macedonian coin”

“Assyrian head on a carving...!”

Gypsylike,  
                   reclusive  
 in the middle of the noise.  
 Withdrawn painter of music.  
                   Impressionist?

You protested the term. Sought words

sketches, engravings  
                   arabesques, masques of delicate sunlight  
 refined, hateful of  
 Wagnerian orgies....  
                   looking for the intimate  
 like the sound  
                   a clock

a waterfall a whispered wind  
 across the horizon's curve gentle intoxication  
 the spray of a chord.



John Dowling

# Rogue Valley Galleries and Exhibitions

**ALABASTER EGG:** 175 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Saturday, noon to 5 p.m. Sunday.

**CASA DEL SOL:** 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday - Saturday.

**CASCADE WILDLIFE GALLERY:** In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday - Saturday.

**CRATER ROCK MUSEUM:** 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

**FRAME HOUSE & GALLERY:** 1960 W. Main, Medford. 9:30 a.m. to 5 p.m. Monday - Friday, 9:30 a.m. to 3:30 p.m. Saturday.

**GALLERY ONE:** 232 S.W. Sixth St., Grants Pass. (above Kauffman's Men's Store) noon to 5 p.m. Tuesday - Saturday.

**GRAPEVINE GALLERY - WITTEVEEN STUDIO:** 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday - Saturday.

**HEN HOUSE GALLERY:** 160 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Sunday.

**HIGHER GROUND STUDIO:** 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

**JACKSONVILLE MUSEUM:** N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

**MAINSTREET DESIGN:** 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday - Saturday.

**MEDFORD CITY HALL:** 8th & Oakdale, Medford. School art exhibits on the 1st floor.

**OLD OREGON HISTORICAL MUSEUM:** Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

**SOUTHERN OREGON POTTERY & SUPPLY:** 1300<sup>1</sup>/<sub>2</sub> E. Barnett Rd., Medford. 10 a.m. to 5:30 p.m. Tuesday-Saturday.

**OREGON COLLEGE OF ART:** 30 S. First St., Ashland. Gallery: 8 a.m. to 4 p.m. weekdays. On-going exhibits of student work.

**OREGON TRADER:** 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m. Monday - Saturday, 1 p.m. to 5:30 p.m. Sunday.

**PAULSEN HOUSE:** 1 W. 6th St., Medford. 9:30 a.m. to 5:30 p.m. Monday - Saturday.

**PIJON SOUTH:** 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday - Saturday.

**PIONEER VILLAGE:** N. 5th St., Jacksonville. 9 a.m. to 8 p.m. daily. Admission charge.

**ROGUE'S BOUNTY:** 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily.

**ROGUE GALLERY:** 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday - Saturday.

**SHARON WESNER STUDIO-GALLERY:** 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon - 4 p.m. Sunday.

**SOUTHERN OREGON STATE COLLEGE:** Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

**SOUTHERN OREGON SOCIETY OF ARTISTS:** Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

**VILLAGE GALLERY:** 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday - Saturday, noon to 4 p.m. Sunday.



# CONTRIBUTORS

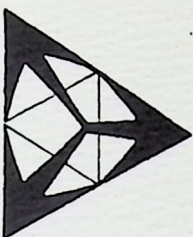
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David Sugar, a plant pathologist with degrees from UC-Davis, the University of Washington and the University of Michigan, works at the Oregon State University Experiment Station near Medford. Contact dance is his spare-time passion.

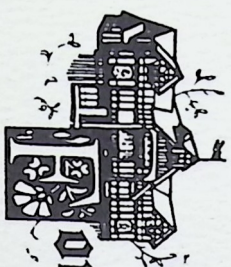
John Dowling is the KSOR GUIDE's staff writer. The CETA program supports him in this endeavor, and so do the rest of us.

John Stafford is editor of the KSOR GUIDE, edited several publications in Aspen, Colorado before emigrating to Oregon, and tries to hold down a full-time job as staff writer and PR man at Rogue Valley Memorial Hospital in Medford.

In addition to sketching, Jeannie Linn works as a dispatcher for the Ashland Police Department; Peggy Bulebar is a graphic artist at Semloh Advertising, where she does layouts and paste-up on publications for Harry and David and Jackson & Perkins Co.; Okotah James is a student in Ashland; Merilyn Brown is an Ashland artist and contact improvisation dancer.



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